Script Dept.

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C A M E R A S C R I P T.

CALLAN

"ONCE A BIG MAN, ALWAYS A BIG MAN" (W/T)

by

LEE DUNNE

Series created by
JAMES MITCHELL

Associate Producer
JOHN KERSHAW

Designed by
ROGER ALLAN

Producer
REGINALD COLLIN

Directed by
BILL BAIN

TEDDINGTON, STUDIO TWO

CAMERA REHEARSAL:	10.30. Wednesday, 5 June, 1968. 10.00. Thursday, 6 June, 1968.
DRESS REHEARSAL:	15.00. - 16.30. 6 June, 1968.
VTR INSERTS:	19.30. - 21.00. 5 June, 1968.
VTR:	17.30. - 19.00. 6 June, 1968.

PROD. NO: 1924.

VTR/ABC/7648

R/T: 46'25"

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CAST LIST

Callan	EDWARD WOODWARD
Hunter	DEREK BOND
Meres	ANTHONY VALENTINE
Lonely	RUSSELL HUNTER
Eva Watt	JACQUELINE PEARCE
Albert George Watt	BERNARD ARCHARD
Clive	MICHAEL FORREST
Barman Ted	MARK MOSS
Captain West	MICHAEL BEINT

EXTRAS: FOR FILMING (FROM THE JEFF SHANE AGENCY)

26 June: JOHN CAESAR, ROBERT MURPHY, STAN BRAY, FRED DORAN, GEORGE RICHARDSON

27/28 June: ERNEST SMITH, RONALD NUNNERY, BILLY SHANE, WILLIAM SULLY

Stunt girl for 27/28 June: ROBERTA GIBBS.

From the JEFF SHANE AGENCY for 6th June, 1968.

8 CUSTOMERS IN HOTEL BAR: GARY HILLSDEN, BILLY SHANE, JACK SHARPE, JOHN DE MARCO, ARTHUR ZAN, HENRY RAYNER, COLIN CUNNINGHAM, RALPH KATTERNS.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Patrick Kennedy
Stage Manager	Shirley Cleghorn
P.A. Timer	Paddy Dewey
Make-Up Supervisor	Launa Bradish
Wardrobe Supervisor	Gillian Grimes
Technical Supervisor	Del Randell
Lighting Director	Brian Turner
Cameras	Dickie Jackman
Sound	Mike Pontin
Racks	J. Fergus Smith
Vision Mixer	Nigel Evans
Call-boy	Richard Mervyn
Grams	Mike Fairburn

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SCHEDULE:

Wednesday, 5 June, 1968.

Camera Rehearsal	10.30. - 12.30.
LUNCH BREAK	12.30. - 13.30.
Camera Rehearsal	13.30. - 17.30.
Turn round to Studio 3	17.30. - 18.00.
SUPPER BREAK	18.00. - 19.00.
Line Upand Make Up	19.00. - 19.30.
Camera Rehearsal and VTR INSERTS	19.30. - 21.00.

Thursday, 6 June, 1968.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up and Make Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
TEA BREAK & Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech Clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
T/CINE "A"						
1. EXT. SMALL HARBOUR PIER	DAY	2 DIVERS WEST CLIVE EXTRAS				1
EXT./						
2. INT. WATT'S STUDY	DAY	WATT CLIVE	1A 4A	F/P.1 BM.A1	1 - 2	1 - 2
3. INT. HUNTER'S OFFICE (INNER/OUTER OFFICE)	DAY	HUNTER CALLAN	3A 2A	BM.C1 BM.B1	3 - 30	2 - 5
T/CINE "B"						
4. EXT. LODGE GATES	DAY	EVA EXTRAS				6
VTR INSERT					(INS.)	
5. INT. LONELY'S FLAT	DAY	LONELY CALLAN	1X 2X 2Y 3X	BM.X1	1 - 10	6 - 8
6. T/C. "C" EXT. COUNTRY ROAD	DAY	EVA				9
7. INT. WATT'S STUDY	EVE.	WATT CLIVE	1B 2B	BM.A1 BM.B2	31 - 44	9 - 11
T/CINE "D"						
8. EXT. HARBOUR PIER	DAY	CALLAN WEST EXTRAS CLIVE				11 - 12
9. INT. SMALL HOTEL BAR	DAY	LONELY BARMAN	2C to 2D	BM. B3 SFX.	45	13 - 14
10. INT. WATT'S STUDY	DAY	WATT EVA CLIVE	1B 2B 4C	BM. A2 BM. B2	46 - 63	14 - 17

TAPE RUN. CAMS. AND BOOMS REPOS.

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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
11. INT. SMALL HOTEL BAR	EVE.	LONELY BARMAN ALL EXTRAS CALLAN	1C 2D 4D	BM. A3 GRAMS	64 - 78	18 - 20
		PART TWO				
12.INT. HUNTER'S OFFICE	DAY	HUNTER MERES	4B 3B	BM. C2	79 - 83	21 - 22
T/CINE "E"						
13.EXT. HARBOUR/PIER	DAY	CALLAN WEST EXTRAS				22 - 23
14.INT. WATT'S STUDY	DAY	WATT CLIVE EVA	1B 3C 4C	BM. A2 BM. B2	84 - 89	23 - 26
15.INT. HOTEL BAR	DAY	CALLAN LONELY	2C	BM.A2 (SWUNG)	90	26 - 27
16. INT. WATTS STUDY/ HALL	DAY	WATT EVA CLIVE	1B 3C 4E	BM. B2	91 - 102	27 - 29
T/CINE "F"						
17. EXT. HOTEL	DAY	CALLAN EXTRAS				29
TAPE STOP EVA'S COSTUME CHANGE						
PART 2A						
18.INT. SMALL HOTEL HALLWAY	DAY	CALLAN BARMAN MERES EVA	1C 2D	BM. A3	103-110	30 - 32
T/CINE "G"						
19. EXT. HARBOUR	DAY	MERES WEST				32
20. INT. HOTEL BAR/ HALLWAY	DAY	CALLAN EVA BARMAN	1C 4F 3D (IN 2's loop)	BM. A3 BM. B4	111 - 122	33 - 35
(INTERCUTTING WITH:		LONELY	2E			
PHONE BOX			3E	STAND MIC.		

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LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
21. INT. HUNTER'S OFFICE	DAY.	HUNTER	4B	BM. C2	123-125	35 - 36
INTERCUTTING WITH						
HOTEL BAR		CALLAN	2E	BM. B4		
TAPE STOP. EVA'S COSTUME CHANGE						
PART 2B						
22.INT. WATT'S STUDY/ DINING ROOM	EVE.	WATT EVA CALLAN	1B 2B 3F 3G 4B	BM. A2 BM. B2 BM. C2 (SWUNG)	126-145	36 - 41
23. INT. HOTEL BAR	NIGHT	MERES LONELY 2 EXTRAS	1D to 1C 2D	BM. A3	146-148	41 - 42
TAPE RUN CAMS. AND BOOMS REPOS.						
24. INT. WATT'S STUDY	NIGHT	EVA WATT CALLAN	1E (IN 2's LOOP) 2F 4C	BM. A2 BM. B2	149-161	43 - 43
TAPE RUN CAMS. AND BOOMS REPOS.						
25. INT. HOTEL BAR	NIGHT	MERES BARMAN	2C 3H 3J	BM. A2 (SWUNG)	162 - 176	50
CROSS CUTTING WITH:		CALLAN		BM. B4		
26.INT. HUNTER'S OFFICE	NIGHT	HUNTER	4B	BM. C2		
TAPE RUN CAMS. AND BOOMS REPOS.						
27. INT. WATT'S STUDY	NIGHT	EVA WATT	1B to 1E 2F 4C	BM. A2 BM. B2	177 -191	50 - 54
28. INT. HOTEL HALLWAY	NIGHT	CALLAN MERES LONELY	3D (IN 2's LOOP) 2G	BM. B4	192-193	54 - 55

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PART THREE.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
29. INT. WATT'S STUDY/ HALLWAY	NIGHT	WATT EVA CLIVE CALLAN LONELY	1B to 1A 2B 3F 4E	BM. A2 BM. B2	194-234	56 - 63
T/CINE "H"						
30. EXT. HARBOUR/ COUNTRY ROAD	DAY	CALLAN MERES WEST EXTRAS				63 - 64
31. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	4B 2H 3B	BM. B5 BM. C3	235-256	65 - 67

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(3 SECONDS BLACK)

FADE UP

T/CINE S.O.F.

16 mm DOUBLE HEAD

SEQUENCE "A"

DURATION .40"

EXT SMALL HARBOUR PIER. DAY

TWO DIVERS LOADING EQUIPMENT, WATCHED BY CAPT. WEST.
THE OPERATION IS BEING OBSERVED BY CLIVE, AND OTHER LOCALS.
THE WORK DONE, THE MEN AND WEST CLIMB DOWN INTO THE BOAT AND PULL AWAY.

CUT TO

1. 1 A MINI BOOM 1

C.S. TELESCOPE

PAN UP TO CLOSE 2/S. CLIVE/WATT
FAV. CLIVE

EXT. WATT'S STUDY. DAY

CLIVE: Diving equipment and oxyacetylene, or something like that, sir. Cutting equipment anyway.

WATT: And you're sure it's the Miss Ellen they're after.

CLIVE: The whole village knows it, sir.

WATT: That's not enough, Clive.

(2 on 4A)

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(On 1 on 1A) MINI BOOM 1

CLIVE: I didn't want to ask the Captain, sir, but apparently he told Ted in the bar, himself. Mind you, sir. I shouldn't think they'll find much now, not after all these years.

WATT GOES OUT R.

HOLD SINGLE CLIVE

WATT: They obviously think it's important enough to look.

2. 4 A (AS WATT SPEAKS)
M.S. WATT (INT. STUDY) BOOM A1

PAN HIM R.

CLIVE ENTERS f.g.
PULL FOCUS TO FAV. CLIVE.

WATT (contd.): Damn them. I thought it'd been safely forgotten. We'd better see what we can do. Get me George Holt at the Admiralty.
And then I'll talk to the Lord Lieutenant and that Idiot of an M.P. if you can raise him from whatever bed he's in.

(CAM.1 to B. WATT'S STUDY)

3. 2 A
(OUTER OFFICE) INT. HUNTER'S OFFICE DAY. BOOM C1

C.S. PAPERS
PAN UP TO C.S. CALLAN

(CAM. 4 to B. HUNTER'S OFFICE)

HUNTER: Devon's glorious at this time of year, Callan. Do you good.

CALLAN: I'm not a messenger boy, sir./ This is a job for British Rail.

4. 3 A
DEEP 2/S. HUNTER/ CALLAN. FAV. HUNTER

HUNTER GOES OUT L.
CALLAN X's UPSTAGE.

HOLD SINGLE CALLAN

HUNTER: Not any more, I'm afraid. Beeching axed that bit of the line.

(5 on 4B)

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(On 4 on 3A)

BOOM C1

CALLAN: Got an answer for everything, haven't we, sir!

HUNTER: Just about, Callan.

5. 4 B (AS CALLAN LEAVES FILE) (INNER OFFICE)
C.S. CALLAN
PAN HIM R.

CALLAN: So, what's in the safe?

BOOM B1

HUNTER: No idea. Not our concern.

CALLAN: Not much.

HUNTER: Why should it be?

CALLAN: Why's this Section involved?/

6. 2 A (SWUNG)
C.S. HUNTER

HUNTER: We've been told to be./

7. 4 B
C.S. CALLAN
PAN HIM R.

CALLAN: Come on, John. There's more to it than that./

8. 2 A
A/B

HUNTER: Think so?/

9. 4 B
A/B

CALLAN: Look sir. If I'm going out on a job I like to know what it's all about./

10. 2 A
A/B

(11 on 4B)

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(On 10 on 2A) BOOM B1

HUNTER: And if I send you I like to tell you. Unfortunately, this

11. 4 B — time, I have no idea./
A/B

HE STRAIGHTENS

CALLAN: Sir!

12. 2 A /
A/B

HUNTER: Callan. I'm told to do things; you're told to do things.

13. 4 B — We both get on with them. Right?/
A/B

CALLAN: Right sir.

14. 2 A /
A/B

HUNTER: Then get on with it.

15. 4 B /
A/B REACTION

16. 2 A /
A/B REACTION

17. 4 B /
A/B REACTION

18. 2 A /
A/B REACTION

19. 4 B /
A/B REACTION

20. 2 A /
A/B

HUNTER (contd.) All I can tell you is that we want that safe back here and that someone is trying to bring

21. 4 B — pressure to stop us./
A/B

CALLAN: Who?

22. 2 A /
A/B

HUNTER: I don't know.

23. 4 B /
A/B

PAN HIM R. CALLAN: Charming!

24. 2 A — Neither of us know what we're up against./
DEEP 2/S HUNTER/CALLAN
FAV. HUNTER

(25 on 4B)

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(On 24 on 2A) BOOM B1

HUNTER: Who knows. Probably the locals getting worried about the navy spoiling their view.

CALLAN: Yeah!

HUNTER: If it was dangerous, Callan,

25. 4 B
BCU CALLAN

I'd send Meres./

(CAM. 2 to B.Same Set)

26. 2 B (AS HE MOVES L.)
2/S. CALLAN MOVES R.

HOLD 2/S.

CALLAN: Thank you. Thank you very much. Sir. When do I go?

HUNTER: Hardly worth it today and it's going to take the salvage boys another couple of days, anyway. Go down in the morning, Wayerloo - second

27. 4 B
C.S. CALLAN

class./ Get a car at Axminster. And no fancy hotels, Callan.

(CAM. 2 to A. Same Set)

CALLAN: Of course not, sir. Wouldn't dream of it. What about

28. 2 A
C.S. HUNTER

transport back? Or do I walk Sir?/

HUNTER: Captain West will

29. 4 B
DEEP 2/S HUNTER/CALLAN
FAV. CALLAN

arrange a jeep for you./

CALLAN WALKS R.b.g. TO DOOR

CALLAN: Don't know why they can't handle the whole thing.

HUNTER: Have a good time, Callan. Get some sun while you're there.

30. 3 A (AS CALLAN TURNS BACK)
BCU CALLAN REACTION

(OUTER OFFICE)

(COMING TO TELECINE)

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T/CINE S.O.F.
16 mm DOUBLE HEAD

SEQUENCE "B"

DURATION .49" LODGE GATES DAY.

(CAM.2 to B. WATT'S STUDY)
(CAM.4 to C. WATT'S STUDY) EVA DRIVES OUT OF LODGE GATES

VTR INSERT "A"

BOOM X

INT. LONELY'S FLAT. DAY

GRAMS: RACING COMMENTARY OVER

LIGHTING: FLICKER FX. ON LONELY'S FACE. *

1. 2 X *
LONELY FRAMING T.V. SET L.f.g. (KNOCK ON DOOR) *

AS LONELY GOES L. CRAB TO POS. Y. PANNING WITH HIM. HOLD CALLAN AND LET LONELY GO OUT R. PAN CALLAN R.

CALLAN: (V/O) Lonely! *

CALLAN: Lonely, old son. *

LONELY: 'Ang on a minute, Mr. Callan. * (AS HE SWITCHES OFF.

CALLAN: Didn't know you were fond of gee-gees, Lonely. That where all your money goes?

LONELY: Money, Mr. Callan? I ain't got no money.

CALLAN: Not surprising is it, putting your money on three-legged horses./

2. 1 X
C.S. LONELY INCLUDE PHONE L. ON TABLE.

LONELY: Mr. Callan. Don't make it worse. I was only having a little flutter.

(3 on 3X)

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(On 2 on 1X) BOOM X

CALLAN: No wonder I couldn't get in touch with you.

LONELY: I haven't been well, Mr. Callan. Don't know what it is. I've

3. 3 X
2/S. CALLAN/LONELY
FAV. CALLAN
been right off colour./

CALLAN SITS L.b.g. CALLAN: What you need, mate, is a spot of fresh air. Sea breezes, Lonely. Good sea air. Ozone.

LONELY: I don't know about that ....

CALLAN: Do with some in here, an' all...!

LONELY: Haven't had much time, Mr. Callan...

CALLAN: Been busy, have you?

4. 1 X
BCU LONELY
Ever been to Devon?/

LONELY: Devon? I'm not going there. No thank you.

CALLAN: Who mentioned Dartmoor? There are other places in Devon, you know.

LONELY: I'm not going anywhere near that place, Mr. Callan. Not for love nor mon....

CALLAN: Bridford near Axminster./

5. 3 X
C.S. CALLAN INC. FAN
I want you to get down there and find out

6. 1 X
A/B
all you can about the local big-wigs./

LONELY: Big-wigs?/

7. 3 X
A/B

(8 on 1X)

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VTR INS. "A"

(ON 7 on 3X)

BOOM X

CALLAN: That's right. Who they are. What they are. What they do. Everything./

8. 1 X
A/B

LONELY: Ah, I see. Sounds expensive, Mr. Callan. All them questions to ask... Hotels./

9. 3 X
2/S. CALLAN/LONELY
FAV. CALLAN
CALLAN RISES AND X's R. THEN GOES L.

CALLAN: No hotels, mate. There's only one and I'm staying there, aren't I? You get yourself an understanding landlady. She might let you have a bath.

LONEOY: When Mr. Callan?

CALLAN: If no-one's using it, as soon as you get down there.

LONELY: When do I go, Mr. Callan?

CALLAN: When do I go, Mr. Callan?

CALLAN: Half past eleven, Victoria Coach Station - gets in at 5.54. in the morning./

10. 1 X
C.S. LONELY - PAN HIM L. TO 2/S. WITH CALLAN
CALLAN GOES OUT DOOR
HOLD SINGLE LONELY

I'll see you in the pub tomorrow night.

LONELY: But, Mr. Callan.

CALLAN: Oh yes, your bus fare.

(End of INSERT "A")

(Coming to T/CINE)

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T/CINE S.O.F.

16 mm DOUBLE HEAD

SEQUENCE "C" EXT. PUB/COUNTRY ROAD DAY

DURATION: .28"

EVA GETS INTO SPORTS CAR OUTSIDE PUB - DRIVES AWAY, UNDER BRIDGE - AND OFF.

31. 2 B

W.S. WATT.

HE TURNS AND X's DOWN R.

INT. WATT'S STUDY. EVENING BOOMS A1/B2

32. 1 B (AS HE STOPS)

DEEP 2/S. WATT/CLIVE

FAV. CLIVE

WATT: Clive, have you seen Eva?

CLIVE: No sir. Not since this morning. She came in from riding, and went out again, sir, in her car.

WATT: Do you know where?

CLIVE MOVES DOWN R. IN 2/S.

CLIVE: No sir. But Taunton, I should think. Or Exeter.

More sherry, sir?

WATT: No.

33. 2 B (AS WATT MOVES OFF L.)

C.S. WATT

PAN HIM TO SIT L.

I don't know what she does with herself all day. Do you?

CLIVE: She seems very busy, sir. Always going somewhere. Very lucky young lady.

WATT: Um! We may have to leave here, Clive. If they drag this safe up./

34. 1 B

C.S. CLIVE

PAN HIM L.

(35 on 2B)

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(On 34 on 1B) BOOMS A1/B2

CLIVE: Leave here? Can't Mr. Holt....?/

35. 2 B
C.S. WATT

WATT: Mr. Holt says he'll try. I know what that means./

36. 1 B
C.S. CLIVE

CLIVE: But it was all a long time ago, sir. There's nothing they can do to you now/ even if....

37. 2 B
A/B

WATT: I wish I had your confidence, Clive. Unhappily, I know my former colleagues, only too well. They'll do anything to save their skins./

38. 1 B
A/B

CLIVE: What can they do, sir?/

39. 2 B
A/B

WATT: To me, I suppose, very little. But they could ruin the business. And that would mean the end of all this - for Eva./ And you, Clive.

40. 1 B
A/B

41. 2 B (AFTER REACTION)
2/S. WATT/CLIVE FAV.
WATT
WATT X's UPSTAGE L.

I shall sell up. Find somewhere else. Miles away. Even abroad.

CLIVE: Seems a bit drastic, sir. If I may say so.

WATT: Perhaps it does. And perhaps I should have done it years ago. By the look of things I've been the only one clinging on anyway. No-one else has kept even a glimmer of the old dream alive./

42. 1 B
C.S. REACTION CLIVE

43. 2 B
A/B /

(44 on 1B)

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(On 43 on 2B) BOOMS A1/B2

WATT (contd.): I want to talk to Eva as soon as I can. Tell her when she comes in, will you!/

44. 1 B
BCU CLIVE REACTION

T/CINE S.O.F.
16 mm DOUBLE HEAD

SEQUENCE "D" EXT. HARBOUR PIER DAY.

DURATION: 1'15"

WEST: Pretty grotty mess.

(CAM. 2 TO C. HOTEL BAR)

CALLAN: Found the safe?

WEST: Hardly found the boat, old boy. It was only a prawner you know. Ten tons, or so. Pretty well broken up by now.

CALLAN: Any idea when?

WEST: Once we've found the thing matter of hours really. It's not deep, just bloody dark.

CALLAN: You know where to find me.

WEST: Yes. Sure.

What's it all about, do you know?

CALLAN: Delivery boy, mate. That's all. Pick up a safe. Take it to London.

WEST: Oh. I thought you were Special Branch or something.

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(ON T/CINE) S.O.F.

CALLAN: I'm special all right, Captain. Special mug. Still. Keeps me off the streets.

Thought she was bigger than a prawner.

WEST: The Miss Ellen? No. Not as far as I know. That's how she's charted.

CALLAN: Do you know the story?

WEST: The locals'll tell you. They're full of it.

CALLAN: Yeah?

WEST: Went down in the war. Storm. Smuggling I wouldn't wonder.

CALLAN: In the war?

WEST: Heavens, yes. That didn't make much difference. One of the crew survived. Still lives in Cornwall. He'd tell you, if you really want to know.

Cos you a jar or two, of course.

CALLAN: Not worth it. I'm not that interested.

(SEE CLIVE WATCHING FROM A DISTANCE)

(END OF T/CINE)

(45 on 2C)

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F.M: EXTRAS IN

45. 2 C — BOOM B3
2/S. TED/LONELY — FX: SLIGHT SEASIDE ATMOS. OFF
FAV. LONELY

INT. SMALL HOTEL BAR. DAY

AS TED GOES L.

CRAB TO POS. D. TO CLOSE 2/S. TED/LONELY

FAV. LONELY

LONELY: Big house, ain't it? *

BARMAN: Mr. Watt's? Oh ar. It's big all right. *

LONELY: Retired, is he? *

BARMAN: Don't rightly know about that. He don't work mind. But then, couldn't exactly say he's retired from work neither. He hasn't done much, not since afore the war. *

LONELY: Gawd blimey! Straight up? *

BARMAN: Big feller once, you know - M.P. *

LONELY: Yeah? *

BARMAN: Cabinet, or summat! Until he went to prison. *

LONELY: Prison. *

BARMAN: Well, a camp. I don't know the full details but it had to do with the war. *

LONELY: Foreign, is he? *

(46 on 1B)

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(On 45 on 2C)

BOOM B3
FX: SEASIDE ATMOS. OFF

BARMAN: No, no. It was just, politics. You know how it is.

LONELY: Yeah!

BARMAN: Lovely daughter, too. Often in 'ere. Real lady she is./

46. 1 B
LOW 2/S. EVA/WATT
FAV. WATT
HE MOVES R. AND UP STAIRS.
HOLD 2/S. FAV. WATT CROPPING ON EVA CLOSE L.f.g.

INT. WATT'S STUDY. DAY

BOOM A2
BM. B2 JOINS

WATT: Eva, you can't stop the whole Admiralty in full sail. I've tried everyone. There's nothing doing.

(CAM.2 to B. WATT'S STUDY)

EVA: But surely....

WATT: But surely nothing. They say they've tried. I know they're scared, every one of them. And they're leaving me to take the knocks.

EVA: You sound pretty scared yourself.

WATT: I don't fancy giving all this up.

EVA: Why should you?

WATT: Eva, I've been trying to tell you - for God's sake listen. If that list comes up, if the Government gets hold of it, then we'll have to leave./

47. 4 C
C.S. EVA

(48 on 1B)

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(On 47 on 4C) BOOMS A2/B2

EVA: First of all, they

48. 1 B — may not be looking for it./
C.U. WATT REACTION

49. 4 C /
C.S. EVA A/B

And, secondly, if they did find it, it wouldn't be very legible after twenty-five years under water. Honestly.

50. 1 B — Sometimes I think you're quite stupid./
C.U. WATT

WATT: The list was sealed in an

51. 4 C — oilskin pack./
A/B

EVA: So! It was sealed. All right. They find your name on a list.

52. 1 B — What are they going to do? / You don't hold any office. You're not important.
2/S. EVA/WATT
PAN HER R.

WATT: Thank you.

EVA: Well, come off it daddy. You know very well you're not. Except you've got ten times as much money as any of these so-called ex-colleagues

53. 4 C — of yours./
DEEP 2/S. WATT/EVA
HOLD HER f.g. AND CRAB WATT L. in 2/S.

WATT: That's precisely why I shall be in real trouble. Personal trouble, Eva. Not political. We shall be hounded out of house and home.

EVA: Ridiculous!

(54 on 2B)

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(On 53 on 4C) BOOMS A2/B2

WATT: I've seen it happen to other people. I'm theonly one on the list who isn't in politics or the Civil Service. They can all pull strings. I can't Not any longer. I've found that out. Today. And remember, my name is on the top of that list. And I'll be the number one scapegoat. There's nothing people love better than throwing dirt at rich men.

54. 2 B (AS SHE MOVES)
W.S. EVA
PAN HER TO DOOR.

EVA: I'm going out. When you've got something serious to tell me, let me know.

WATT: Eva.

55. 4 C
C.S. WATT

EVA: What?/

WATT: Come here,

56. 2 B
M.S. EVA

please./

(SHE TURNS TO HIM)

57. 4 C (AFTER SHE TURNS)
A/B. HOLD HIM AS HE MOVES FWD.

I just wanted to warn you, my dear. We may have to leave here.

58. 1 B
LOW 2/S. WATT/EVA
SHE MOVES FWD. TO HIM
HOLD 2/S. EVA R. TO DOOR AND INCL. CLIVE O/S WATT L.f.g.

Very soon. That's all./

EVA: That's all! Just because a lot of old men - old men, Daddy, because that's what you are, isn't it? A tired weak, old man - just because a lot of old men have got their names on some stupid, ancient list. Who cares! I wish your dear old hero could see you now. He'd be proud, Daddy Watt. He'd be so proud.

(59 on 4C)

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(On 58 on 1B) BOOMS A2/B2

CLIVE: Sir.

WATT: What is it, Clive?

CLIVE: There's someone arrived from London, now, sir./

59. 4 C
C.U. WATT

WATT: Here?

CLIVE: In the village.

EVA: And?/

60. 1 B
LOW 2/S EVA/CLIVE

Strangers come in and out of here the whole year round, Clive. Didn't you know?

CLIVE: They don't...

EVA: It is the sea-side.

CLIVE: They don't all go prowling down the harbour talking to Captain West.... His name's Mr. Callan. He's booked in at the hotel./

61. 4 C
C.U. WATT

WATT: You see what I mean? It's beginning to happen./

62. 1 B
C.S. EVA
WHIP R. TO C.S. CLIVE

EVA: If you want to run away, you can. As far as you like. I'm staying here. This is where I live. It's where I belong.

63. 4 C (ON CUE)
BCU WATT REACTION

- - - - - - - - - - - - - - - - TAPE RUN -

REPOS. CAM. 1 to C. HOTEL BAR
CAM. 2 to D. HOTEL BAR
CAM. 4 to D. HOTEL BAR

BOOM A to 3 HOTEL BAR

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F.M: EXTRAS IN

64. 1 C — BOOM A3

LOW W.S. O/S. LONELY

CALLAN ENTERS b.g. X's L. TO BAR

INT. SMALL HOTEL BAR. EVENING.

BARMAN: 'Evening, sir.

65. 2 D (ON CUE)

C.S. LONELY REACTION

66. 1 C / A/B

CALLAN X's to R. HOLD 2/S. FAV. CALLAN

CALLAN: 'Evening. I'll have a large Scotch.

BARMAN: 5/9. sir. Just right, sir.

LONELY: Good evening, Mr. Callan. I've been waiting, like you said.

CALLAN SITS L. IN CLOSER 2/S. FAV. CALLAN

CALLAN: Yes mate, I can see that. Well?

LONELY: I don't much like this fresh air stuff, Mr. Callan. It don't arf make me cough. You should have heard me this morning.

CALLAN: Yeah! Sorry I missed it. Is that all you've been waiting to tell me?

67. 2 D (AS LONELY LOOKS UP)

BCU LONELY

LONELY: No, Mr. Callan. No. It's been very expensive, though, getting information./

68. 1 C

BCU CALLAN

CALLAN: Oh dear. I am sorry about that, mate./

69. 2 D

A/B

(70 on 1C)

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(On 69 on 2D) BOOM A3

LONELY: There's a chap who lives up the hill. Big house. Used to be

70. 1 C A/B — a member of Parliament./

CALLAN: Yeah!

71. 2 D A/B —/

LONELY: High up, he was.

72. 1 C A/B —/

CALLAN: On the hill?

73. 2 D A/B —/

LONELY: No, Mr. Callan. In the

74. 1 C MID 2/S. CALLAN/LONELY — government. Before he went inside./

TED ENTERS

CALLAN: Inside?

AS TED GOES OUT
T/IN TO BCU 2/S.
FAV. CALLAN

LONELY: Yeah. Something to do with the war. Didn't quite get that bit.

CALLAN: I'm in scrap myself. What else?

LONELY: Well, there's this ship. Bit of a mystery that is.

CALLAN: Yeah! I've heard about it.

LONELY: Sunk it was, Mr. Callan. In a storm.

CALLAN: I know, Lonely, all about it. Thanks very much.

(75 on 4D)

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(74 on 1C) BOOM A3

LONELY: The navy's trying to get it up, Mr. Callan. It's full of bombs.

CALLAN: Bombs?

LONELY: That's what they say, Mr. Callan. It sank in the war.

CALLAN: What else do they say?

LONELY: They reckon it'll blow the place to bits if it's moved, Mr. Callan.

CALLAN: Do they?

LONELY: Yes, they do.

CALLAN: Any other bits of gossip?

LONELY: Oh no, Mr. Callan. I don't listen to gossip./

75. 4 D
W.S. CALLAN/LONELY
INCL. WINDOWS b.g.
FX: LOUD EXPLOSION

76. 1 C (ON CUE)
BCU CALLAN REACTION

77. 2 D /
BCU LONELY REACTION

78. 1 C /
BCU CALLAN REACTION

SCANNER
CAPTION: END OF PART ONE
GRAMS: MYSTERY PROJECT

REPOS. CAM. 1 to B. WATT'S STUDY
2 to D.HOTEL BAR
3 to B. HUNTER'S OFFICE
4 to B. HUNTER'S OFFICE

BOOM C to 2 HUNTER'S OFFICE
A to 2 WATT'S STUDY
B to 2 WATT'S STUDY

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F/UP
CAPTION SCANNER — GRAMS:
CAPTION: PART TWO — MYSTERY PROJECT

FADE TO BLACK

F/UP

79. 4 B — BOOM C2

M.W.S. 2/S HUNTER/ MERES INCL. PROJECTOR

INT. HUNTER'S OFFICE DAY.

PRACTICAL PROJECTOR
LIGHTING: HUNTER OPENS CURTAINS DURING.

HUNTER: Chap called Albert George Watt. Member of the Labour Party. Resigned the Party Whip in '34. Detained during the War under the Defence Regulations. Nazi sympathiser.

MERES: Is he interested in the new lot, sir?

HUNTER: We don't know. All we know is that he heads a large Investment Corporation and he's got this big house right on top of the spot where this blasted ship sank.

HUNTER X's b.g. AND RETURNS L.

MERES: Where is Callan, sir?

(80 on 3B)

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(On 79 on 4B) BOOM C2

HUNTER: Go and give him a hand, will you?

MERES RISES IN M.2/S.

MERES: To bring back a safe, sir? He won't like that./

80. 3 B
C.S. HUNTER

HUNTER: He'll have to, won't he? Somebody's already trying to stop us. Last night they blew up a salvage tender./

81. 4 B
C.S. MERES

MERES: Watt's idea, sir?/

82. 3 B
A/B

HUNTER: Could be./

83. 4 B
A/B REACTION

T/CINE S.O.F.
16 mm DOUBLE HEAD

EXT. SMALL HARBOUR PIER. DAY

SEQUENCE: "E"

DURATION: .37"

WEST: Sorry about this, but it means a morning lost.

(CAM. 3 to C. WATT'S STUDY)
(CAM. 4 to C. WATT'S STUDY)

CALLAN: Any ideas?

WEST: Not for me to say, really, but it must have been sabotage.

CALLAN: Nobody seen, I suppose?

WEST: The Police are down there now, but I doubt if they'll find anything helpful.

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(ON T/CINE) S.O.F.

CALLAN: It's always the same, isn't it? A simple, ordinary little job they tell you. Which means you walk right into.....

They always make it worse for themselves in the end, anyway.

WEST: I must push off. There's a craft on it's way round from Plymouth now, so we should be under way again this afternoon.

(END OF T/CINE)

84. 4 C BOOMS A2/B2

LOW 2/S. WATT/CLIVE
WATT X's UP STAIRS
FAV. WATT IN 2/S.
WITH CLIVE BIG f.g.R.

INT. WATT'S STUDY. DAY.

WATT: Let him have this, and say thanks very much.

CLIVE: Yes, sir.

WATT: Tell him I'm not sure itt'll have done any good, but it was a try. Personally I think it was an idiotic notion, but don't say that to him, for god's sake.

CLIVE: No.

85. 3 C (AS CLIVE REACTS TO EVA ENTERING)

W.S. EVA
SHE X's DOWN R.

EVA: I hope that wasn't your crazy doing last night, daddy?

(86 on 1B)

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(85 on 3C) BOOMS A2/B2

WATT: Last night?

EVA: Someone blew up the salvage tender./

86. 1 B
WIDE 2/S. WATT/CLIVE

CLIVE GOES OUT R.

AS WATT X's DOWN L. JIB WITH HIM TO 2/S. WITH EVA.

THEY SIT

HOLD DEEP 2/S. WATT/EVA FAV. EVA PAST WATT'S PROFILE L.f.g.

WATT: Is that what it was?
Thank you Clive.

CLIVE: Thank you, sir.
Shall I get your breakfast Miss Eva?

EVA: Just coffee. I'll have it in here.

CLIVE: Very well, Miss.

EVA: Was it you?

WATT: Why are you so interested?

EVA: Because it was a stupid thing to do.

WATT: I heard it was an accident.

EVA: So you know about it.

WATT: It was an old boy from Polperro. He thought he was helping.

EVA: Polperro! That's miles away.

(87 on 4C)

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(86 on 1B) BOOMS A2/B2

WATT: He survived when Miss Ellen went down. That's where he lives now.

EVA: And how did he know they were trying to salvage the safe?

WATT: None of us do, Eva. You pointed that out yesterday.

EVA: Don't be evasive.

WATT: Clive told him.

EVA: Whatever for?

WATT: He's an old man. It could upset his life, too.

EVA: You're not trying to tell me that some decrepit old Cornish fisherman was another top man on the list.

WATT: He did a great deal for us in the war. Crossed the Channel many times, illegally.

EVA: Bully for him.

AS EVA RISES
P/BACK TO WIDER 2/S.
AND LET CLIVE ENTER
R. IN LOW 3/S.

I honestly don't know what's the matter with you. What happened to the man on the list, father? The man who was tough, big. Good enough to take over the country. Or were you always a little man, after all?/

87. 4 C
BCU WATT

(88 on 1B)

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(On 87 on 4C) BOOMS A2/B2

EVA (contd.): Is that why you were chosen? Are you a 'yes' man deep down?

WATT: You know nothing, Eva.

EVA: I know enough to handle this little problem.

WATT: Unfortunately, it's not your problem./

88. 1 B
3/S. A/B

EVA: It is - if you want to sell up.

89. 4 C (ON CUE)
A/B REACTION

90. 2 D BM.A2 SWUNG
C.S. CRATE
AS IT IS LIFTED,
CRAB R. TO POS. C.
TO 3/S. TED/CALLAN/
LONELY.
T/IN TO V.C.2/S. FAV.
CALLAN AS TED GOES OUT
L.

INT. SMALL HOTEL BAR. DAY.

CALLAN: Polperro. It's in Cornwall.

(CAM. 4 to E. WATT'S HALL)

LONELY: Gawd blimey, Mr. Callan. How do I get there?

CALLAN: I don't know. Swim if you like. Might do you good!

LONELY: What's this fellow's name, anyway, Mr. Callan?

(91 on 1B)

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(On 90 on 2D)

BM. A2 SWUNG

CALLAN: Harry Vernon. He was on the Miss Ellen when she sank.

LONELY: Miss who?

CALLAN: Miss Ellen, Lonely. The ship that didn't have the bombs on.

LONELY: Oh!

CALLAN: I want to know all about him. How he lives. Where. Politics. Anything you can.

LONELY: All right, then.

CALLAN: Good. Scarper. And keep out of trouble.

LONELY RISES.

HOLD CALLAN

LONELY X's AND COMES IN L. IN 2/S.

P/B. AS LONELY GOES TO SEE HIM X UPSTAGE TO DOOR R.b.g.

LONELY: You know me, Mr. Callan.

CALLAN: Yeah. What are you hanging about for? You've had your ration.

LONELY: No. It's not that, Mr. Callan.

CALLAN: Well, it's my landlady. She wants her money in advance.

CALLAN: I don't know what you do with it, mate?

91. 1 B (AS HE GOES)

BOOM B2

LOW CLOSE 2/S. WATT/EVA

INCL. HER HAND f.g. ON HIS SHOULDER

INT. WATT'S STUDY. DAY.

EVA: Father, you've been playing at Squire for years. Why don't you now? If Callan's important, then you should know. It's quite reasonable.

(92 on 3C)

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(On 91 on 1B) BOOM B2

WATT: I shouldn't think he's the least bit important by the sound of things. Just a man doing his job.

AS EVA GOES R. CRAB L. WITH HER IN SINGLE

SHE TURNS BACK L.

EVA: Then it'll flatter him.

WATT: For what that's worth!

EVA: Father, have you given up, totally?

WATT: I just don't see what you hope to gain.

EVA: It'll show you the sort

92. 3 C — of people you're dealing with./
C.S. WATT

WATT: At best, Special Branch.

93. 1 B — At worst, Intelligence./
C.S. EVA

EVA: All right. So it's worst!

94. 3 C — In which case, you must get the safe first./
A/B

WATT: Don't be ridiculous.

95. 1 B — How can I?/
A/B

EVA: Look father, let's find out where we are exactly. You can't plan

96. 3 C — anything unless you know the facts./
A/B

WATT: Eva. I wish you'd leave it alone. There's nothing we can do. We can only hope they don't find the thing.

97. 1 B — If they do../
A/B

(98 on 3C)

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(On 97 on 1B) BOOM B2

EVA: If they do a lot of heads

98. 3 C will roll./
A/b

WATT: Mine, certainly./

99. 1 B
A/B

EVA: So you say./

100. 3 C
A/B REACTION

101. 1 B /
A/B

All right. That's settled. I shall go down this afternoon and ask him to dinner

102. 4 E myself./
C.S. CLIVE REACTION

(WATT'S HALLWAY) NO BOOM

T/CINE S.O.F.

16 MM DOUBLE HEAD

SEQUENCE "F"

DURATION .43"

EXT. HOTEL DAY

CALLAN IN FORECOURT OF HOTEL - HE GOES IN, WATCHED BY LOCALS.

(END OF T/CINE)

- - - - - - - - - - - - - - - TAPE STOP -

DURING TAPE STOP:

CAM. 1 to C. HOTEL HALL
3 TO D. HOTEL HALL
4 TO F. HOTEL BAR

EVA COSTUME CHANGE BOOM A to 3 HOTEL HALL

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PART 2A.

103. 1 C BOOM A3

FLOOR AND BROOM

PAN UP AND CRAB R.
TO FRAME THRU f.g.
CHAIRS AS CALLAN ENTERS
b.g.

INT. HOTEL HALLWAY DAY

BARMAN: Oh, Mr. Callan, sir. There's a gentleman upstairs, sit. Says he's a friend of yours.

HOLD 2/S. TED/CALLAN
AS TED X's UP TO HIM

CALLAN: Friend of mine?

BARMAN: Yes sir. And there(s been a phone call too, sir, from Miss Watt.

CALLAN: Who?

BARMAN: Miss Watt. She's the daughter, up at the big house. She wondered if you were going to be in this afternoon. She wants to see you.

CALLAN: She asked for me by name?

BARMAN: Yes, sir.

CALLAN: This friend of mine, is he in my room?

BARMAN: Oh no, sir. He's got his own room. Number five.

MERES COMES DOWN
STAIRS INTO 3/S.

MERES: Hello David, old boy !

TED GOES OUT
AND MERES/CALLAN X
TO f.g. TABLE

CALLAN: What the hell are you doing here?

(104 on 2D)

THEY SIT

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(On 103 on 1C) BOOM A3

MERES: Is the bar open?

BARMAN: It's after three o'clock, sir. But you can sit in there, if you like.

CALLAN: What's this all about?

MERES: Hunter just thought you might like your hand held./

104. 2 D
C.S. CALLAN
PAN HIM TO SIT R.

CALLAN: Getting a conscience is he?

MERES: Something's turned up since you came down.

CALLAN: Like what?

MERES: A list, old boy.

105. 1 C
C.S. MERES

CALLAN: What sort of list? /

MERES: Someone's been browsing through German records. An historian. No-one official. Turned up this note about a Cornish fishing boat, the Miss Ellen. Apparently she made regular trips back and forth during the war, smuggling brandy and

106. 2 D
C.S. CALLAN REACTION

carrying messages for Hitler./ On her last trip she was carrying a list of all

107. 1 C
A/B

collaborators and puppets who were planning to run the country for him after the

108. 2 D
C.S. CALLAN

invasion. /

(109 on 1C)

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(On 108 on 2D) BOOM A3

CALLAN: And this list is in the safe under the water?

MERES: If there's anything left of it.

109. 1 C (AS CALLAN RISES)
2/S. MERES/CALLAN
TED ENTERS b.g.
MERES/CALLAN STAND
EVA ENTERS b.g.
MERES X's UP TO HER
HOLD 3/S. WITH CALLAN R.f.g.

BARMAN: Miss Watt has just driven up, sir.

MERES: Not been wasting much time, old boy? Have we? I'll see you later, perhaps.

EVA: Mr. Callan?

MERES: Ah.

EVA: Thank you.

110. 2 D (ON CUE)
BCU CALLAN REACTION

T/CINE S.O.F.
16 MM DOUBLE HEAD
SEQUENCE "G"
DURATION: .46"

EXT. HARBOUR. DAY.

(CAM. 2 to E. HOTEL HALL)

WEST: Not another one? Where's friend, Callan?

MERES: He's busy just now. Any luck?

WEST: Yes. They've located it.

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(ON T/CINE) S.O.F.

MERES: Have they! Good.

WEST: Should be up by nightfall. But we don't want any more sabotage. I won't bring it in till the morning.

MERES: Fine. We'll see you then.

WEST: Right. Will you want a driver with the jeep?

MERES: No thanks. Not unless she's in skirts.

WEST: He wouldn't be.

(End of T/Cine)

111. 1 C — BOOM A3
C.S. EVA O/S CALLAN

INT. HOTEL BAR. DAY

EVA: It's just that father thought you might welcome an evening out. It's a pretty dull place unless you know people.

CALLAN: It's very kind of him.

EVA: And, to be absolutely honest, I'd love you to come myself. We

112. 4 F — hardly ever have visitors these days./
C.S. CALLAN

CALLAN: This evening?

PHONE FX. OFF

113. 1 C — EVA: Yes./
C.S. EVA

Please say you will. I'd be

114. 4 F — awfully grateful./
A/B

(115 on 1C)

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(On 114 on 4F)

BOOM A3

115. 1 C
WIDE 2/S.
THEY X UPSTAGE
HOLD 2/S.
(CAM. 4 TO B. HUNTER'S OFFICE)

CALLAN: All right. Thank you very much, Miss Watt. I'd like to./

EVA: Good.

Have you any transport?

CALLAN: No. I'm afraid I haven't but I can soon fix something.

EVA: Don't worry. I'll fetch you. About seven-thirty.

CALLAN: Right.

EVA: 'Bye.

116. 3 D (ON CUE)
(IN 2's LOOP)
BCU CALLAN REACTION

BOOM B4

HOTEL HALLWAY. DAY

117. 2 E (ON CUE)
DEEP 2/S. TED/CALLAN FRAMING TED L.f.g.
CALLAN X's DOWN INTO SINGLE CLOSE (FACING R. FRAME)
(CAM. 3 to E. PHONE BOX)

BARMAN: Phone, Mr. Callan.

CALLAN: Blimey. I am in demand.

Hello!

118. 3 E
C.S. LONELY (FACING L. FRAME)

LONELY: (DISTORT) Mr. Callan./

STAND MIC. IN PHONE BOX.

PHONE BOX.

CALLAN: (V/O) Yes?

LONELY: It's that fisherman, Mr. Callan. He's in hospital.

CALLAN: Go on.

(119 on 2E)

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(On 118 on 3E)

BOOM B4
STAND MIC.

LONELY: I saw his wife. She says he come 'ome last night. Late. He was all covered in burns. All his clothes an' that. Said he'd had an accident with some diesel.

CALLAN: (V/O) Which hospital is he in?

119. 2 E
C.S. CALLAN
SEE TED X DOWN STAIRS b.g. and GO OUT L.

LONELY: Plymouth General.

CALLAN: Right. Tell you what you do. Hang on. Get back here as soon as you can and go up to the big house. Mr. Watt's Place. Don't go in. Just keep out of sight. I'm going up there to dinner. I want to know who comes in or out. Okay?

120. 3 E
A/B

LONELY: (V/O) All right, Mr. Callan.

121. 2 E
A/B

But Mr. Callan. What about my dinner?

122. 3 E
A/B REACTION

CALLAN: I'll save you some scraps.

123. 4 B
C.S. HUNTER FACING L. FRAME

INT. HUNTER'S OFFICE DAY

BOOM C2

HUNTER: Well, get Meres down to Plymouth. Find out all he can.

(124 on 2E)

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(On 123 on 4B) BOOM C2

CALLAN (V/O) Do you want me to go to dinner with them, or not?

HUNTER: She's pretty, isn't she? Why do you ask?/

124. 2 E
A/B

CALLAN (V/O) Well. Just thought I'd let you know. You always like to know things, so you're telling us.

125. 4 B (AS HE HANGS UP)
A/B REACTION

- - - - - - - - - - - - - - - - TAPE STOP -

DURING TAPE STOP:

REPOS. CAM. 1 to B. WATT'S STUDY
2 to B. WATT'S STUDY
3 to F. WATT'S STUDY

EVA COSTUME CHANGE

BOOM A to 2 WATT'S STUDY.
B to 2 " "

PART 2B

126. 3 F
LOW W.S. WATT

INT. WATT'S STUDY. EVENING. BOOMS A2/B2

EVA/CALLAN ENTER R.

EVA X's DOWN L.

HOLD 3/S. EVA/WATT/ CALLAN.

FAV. WATT/CALLAN

EVA: (OFF) This way, Mr. Callan.

CALLAN (OFF): Thank you.

EVA: Father, this is David Callan.

(127 on 2B)

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(On 126 on 3F)

BOOMS A2/B2

WATT: Welcome, Mr. Callan.

CALLAN: Good evening, sir.

WATT: Glad you were able to join us.

CALLAN: Good of you to ask me.

EVA: Sherry?

CALLAN: Thank you.

EVA: Or would you prefer Scotch?

CALLAN: No, thanks. Sherry will be fine.

LET CALLAN GO OUT L.

HOLD 2/S. WATT/EVA

Nice place.

WATT X's DOWN TO CLOSE 2/S. WATT/EVA

AS EVA GOES L. PAN HER TO CALLAN.

WATT: Wethink so. Bit quiet, perhaps especially for Eva. But I've been very happy here.

HOLD 3/S. CALLAN O/S WATT/EVA

AS EVA COMES BACK R. TO WATT

EVA: And will be, father.

CALLAN: I was down this way in the war.

WATT: Were you?

CALLAN: Evacuee.

(127 on2B)

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(On 126 on 3F)

BOOMS A2/B2

EVA: That's a long time ago.

CALLAN: Yeah! They thought we'd be safer here, away from the bombing./

127. 2 B
CLOSE 2/S. WATT/EVA

Nasty all that, wasn't it? The war. Beats me why they ever do it.

WATT: Ideals, Callan. There've always been wars for ideals.

CALLAN: Ordinary people seem to get left out though, don't they, sir?

WATT: It's inevitable. You can't expect progress to stop for the whims of your 'ordinary' people./

128. 3 F
C.S. CALLAN

CALLAN: Maybe I'm a bit prejudiced. My mother was ordinary, she was killed by a Gerry bomb.

It's bound to make you a bit bitter, isn't it?/

129. 2 B
A/B
EVA GOES R.
HOLD 2/S.
EVA LEAVES SHOT R.

EVA: I'll go and see how the dinner is.

WATT: Oh, Clive'll tell us, dear, when it's ready.

EVA: It's all right. I'd like to see.

HOLD SINGLE WATT

130. 3 F (ON CUE)
C.S. CALLAN REACTION

131. 1 B /
C.S. WATT
PAN HIM L.

(132 on 3 F)

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(On 131 on 1B) BOOMS A2/B2

WATT: Are youwith the

132. 3 F A/B — Admiralty, Mr. Callan? /

CALLAN: Admiralty? No./

133. 1 B A/B

WATT: I'm sorry. My mistake. But you know how it is in a small

134. 3 F A/B — village. The gossip soon spreads./ Everyone thought you had something to do....

CALLAN: With the Salvage operation? No. Only indirectly. I'm a scrap

135. 1 B A/B REACTION — dealer./

136. 3 F A/B /

Come to see if I can pick something

137. 1 B A/B — up./

WATT: I'd have hardly thought a Cornish prawner would yield much for you

138. 3 F A/B — chaps./

CALLAN: You'd be surprised,

139. 1 B A/B REACTION — sir./

140. 2 B 2/S. CALLAN/WATT / CRAB R. WITH CALLAN TO INCL. GUNS ON WALL — Got some nice bits of junk yourself, if I may say so.

(CAM.1 to D. HOTEL BAR)

WATT: Yes?

CALLAN: Those old guns. May I?

141. 3 F C.S. WATT — Quite nice. German, aren't they?/

(142 on 2B)

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(On 141 on 3F) BOOMS A2/B2

WATT: Oh, really. I've no idea. They're my daughter's. I gave them to her - oh, years ago./

142. 2 B
M.S. CALLAN
EVA ENTERS L. INTO 2/S.
(CAM. 3 to WATT'S DIN'G RM.)
(POS.G)

CALLAN: Amazing, isn't it? The things people have in the house without knowing what they've got. I pick up a lot of stuff that way.

EVA: It's ready.

WATT ENTERS SHOT
THEY GO R.

WATT: Good. Let's go in, shall we?

143. 3 G (AS EVA ENTERS 3's SHOT) BM. C2 SWUNG
W.S. ROOM (DINING ROOM)
EVA/CALLAN/WATT ENTER AND SIT

CALLAN: I was just telling your father, Miss, they're nice old guns on the wall.

EVA: Quite valuable, some of them.

(CAM. 2 to D. HOTEL BAR)

EVA: Would you think so?

CALLAN: I could offer you a fair price, if you were interested?

WATT: Mr. Callan's a dealer, my dear./ He's come down to salvage scrap from the MISS ELLEN.

144. 4 B (SWUNG)
C.S. EVA

CALLAN: How long have you had them? The guns.

(145 on 3G)

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(On 144 on 4B) BM. C2 SWUNG

145. 3 G
TIGHT 3/S. EVA/CALLAN/ WATT

EVA: They're not mine./

CALLAN: Oh I'm sorry. I thought your father said ....

WATT: That's what comes of spoiling your children, Mr. Callan. She doesn't even remember what I give her.

146. 1 D
DOOR O/S MERES

Do sit down./

LONELY ENTERS AND X's DOWN TO C. IN CLOSE 2/S.

MERES TURNS INTO PROFILE f.g.

INT. HOTEL BAR. NIGHT BOOM A3

LONELY: Excuse me, Mr. Meres.

MERES: You're excused.

LONELY: Could you do me a favour?

MERES: Now, what could that be, old son?

LONELY: Mr. Callan wants me up at the big house, Mr. Meres.

MERES: And you want to borrow my dinner jacket?

LONELY: No, I'm not going in. Just outside, watching. In the road. You know.

JIB R. WITH MERES TO POS. C. TO 2/S. LONELY/MERES FAV. LONELY

MERES: Well wrap up warm, old lad.

LONELY: No. The thing is, Mr. Meres, I've only just got back. I've been down in Cornwall, see. And I've been all this time getting back.

(147 on 2D)

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(On 146 on 1D) BOOM A3

MERES: Glad I didn't know. I could have given you a lift.

LONELY: Yeah, well that's it, Mr. Meres. Could you just give me a lift up the hill? Only me feet's killing me. I've just got off the buss, see.

MERES: Standing all the way?

LONELY: Yeah, that's right. It in't arf a bother on these local buses, en' it?

MERES: Yes. The answer is No.

LONELY: But it's only just up

147. 2 D the hill./
C.S. MERES

MERES: Lonely, it's too draughty to have all the windows wide open,

148. 1 D at this time of night./
BCU LONELY REACTION

- - - - - - - - - - - - - - - TAPE RUN -

REPOS. CAM. 1 to E. WATT'S STUDY
2 to F. WATT'S STUDY
4 to C. WATT'S STUDY

BOOM A to 2 WATT'S STUDY
BOOM B to 2 WATT'S STUDY

(149 on 1E)

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(CAM. 1 WORKS IN 2's CABLE IN THIS SCENE)

149. 1 E — BOOMS A2/B2

3/S CALLAN/EVA/WATT

CALLAN X's DOWN

HOLD 3/S O/S WATT

INT. WATT'S STUDY NIGHT.

CALLAN: It certainly is very nice. You're lucky, aren't you! Having all this.

WATT: I only hope we can manage to keep it.

150. 2 F (AFTER CALLAN REACTS)

C.S. WATT

Oh, you know. Onething and another. Taxes mainly. This and that. /

151. 1 E

CLOSER 3/S. O/S WATT

FAV. CALLAN/EVA

I run an Investment Corporation; it gets more and more difficult. The money market these days are so sensitive, it only needs a whisper and your credit drops overnight.

CALLAN X's DOWN L.f.g.

CALLAN: I've never been much for big business, Mr. Watt. It's all too involved for me.

WATT: I used to enjoy it, at one time. But the prospect of losing a fortune is no longer very attractive. I sometimes wonder if we wouldn't be better off getting out and going to live abroad.

FAV. EVA b.g.

BETWEEN f.g. CALLAN/WATT

(152 on 4C)

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(On 151 on 1E) BOOMS A2/B2

EVA: Let's not start all that again, Father. We're staying here./

152. 4 C
C.S. CALLAN

CALLAN: It's not quite like home, sir. Is it? Abroad, I mean./

153. 2 F
C.S. WATT

WATT: I suppose you're right./

154. 1 E
3/S. A/B

EVA: Of course he is.

PAN CALLAN R. IN SINGLE

CALLAN: Well, I'd better be going. Early start tomorrow.

EVA: Tomorrow?

CALLAN: Back to the smoke, as they say./

155. 4 C
DEEP TIGHT 2/S
WATT/EVA REACTION

EVA: Already?

CALLAN: Afraid so! I've got what I came for. Can't afford to hang about, you know. Not in my line. Wish I could. It's a lovely spot./

156. 1 E
M.S. CALLAN

PAN HIM R.
WATT ENTERS SHOT L.f.g.
HOLD 2/S. FAV. CALLAN

Anyway. Thanks very much for the evening. Very enjoyable.

EVA: I'll get my coat.

CALLAN: No, no. Don't bother, Miss. I'll walk down. Do me good.

(157 on 4C)

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(On 156 on 1E) BOOMS A2/B2

WATT: Thank you for coming, Mr. Callan. Think well of us 'provincials', back in the big city. We're not all ready for the

157. 4 C — scrapyard yet./
C.S. WATT

And, if you ever need any capital, you know - the chance to expand, something

158. 1 E — like that - well, now's the time./
C.S. CALLAN

I'm here. And I'm ready to talk business.

CALLAN: Thank you. That's very

159. 4 C — kind./
C.S. EVA REACTION

WATT: We might do a deal of

160. 1 E — some kind, You and I./
2/S. WATT/CALLAN
FAV. CALLAN

CALLAN GOES OUT DOOR
CLIVE X's SHOT AND
GOES R.

Don't forget.

CLIVE (OOV) This way, sir.

161. 4 C (ON CUE)
C.S. WATT

WHIP L. TO EVA

- - - - - - - - - - - - - - - - TAPE RUN -

REPOS. CAM. 1 TO B. WATT'S STUDY
2 TO C. HOTEL BAR
3 TO H. HOTEL BAR
4 TO B. HUNTER'S OFFICE

BOOM A TO 2 (SWUNG) HOTEL BAR
C TO 2 HUNTER'S OFFICE
B TO 4 " "

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162. 2 C BM. A2 SWUNG

BEHIND BAR W.S. O/S TED

MERES COMES INTO 2/S. DOWN STAIRS

INT. SMALL HOTEL. BAR. NIGHT.

FAV. MERES AS HE X'S R.

BARMAN: I'm just locking up, sir. Is there anything you'd like before I go to bed?

MERES: No thanks. But leave the door, will you. Mr. Callan's not in yet.

BARMAN: Of course, sir. I'll say goodnight then.

MERES: You say it awfully well.

163. 3 H (AS MERES TIPS DOMINOES OUT)

C.S. BIZ WITH DOMINOES

164. 2 C (ON CUE)

DEEP 2/S. CALLAN/MERES

CALLAN X's DOWN TO CLOSE 2/S. FAV. CALLAN

CALLAN: Well? How's Polperro?

MERES: He's all right. Just a couple of burns. Nothing he couldn't show his mother.

CALLAN: And?

(165 on 3H)

Copyright Protected

(164 on 2C) BM. A2 SWUNG

MERES: He's very frightened.

165. 3 H CALLAN: Is he?/
C.S. DOMINOES
PAN UP TO C.S. MERES

MERES: He thinks they'll put him away for ever if that list is dragged up.

CALLAN: Is his name on it?

MERES: He's hardly your gauleiter, old boy.

CALLAN: What about last night?

166. 2 C MERES: Says it was his own idea./
C.2/S. CALLAN/MERES

CALLAN: It's all bloody amateurs, isn't it? PHONE RINGS
Has Ted gone to bed?

MERES: Yes.

He says he isn't a traitor, never was.
And he only did it for the money.

CALLAN: What money?

167. 3 H MERES: Your friends up the hill./
C.S. MERES

168. 2 C Watt gave him a hundred quid./
2/S. A/B
PAN CALLAN OUT AND THRU HATCH

CALLAN: That follows.
HOLD MERES f.g.R.
FAV. CALLAN

(CAM. 3 to J. HOTEL HALL) Hello. (169 on 4B)

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(On 168 on 2C)

BM. A2 SWUNG

HUNTER (DISTORT) Callan?

CALLAN: Sir!

HUNTER (DISTORT) What the devil's going on down there?

CALLAN: If you mean, what am I doing - I've been out to dinner./

169. 4 B
C.S. HUNTER (FACING L. FRAME)
INT. HUNTER'S OFFICE. NIGHT
BOOM C2

HUNTER: I know you've damn well been to dinner. Now when are you getting that safe? And has Meres been to see that blasted fisherman yet?/

170. 3 J
DEEP 2/S CALLAN/MERES
FAV. MERES THRU HATCH
(HOTEL HALLWAY)
BOOM B4

(CALLAN FACES R.FRAME) CALLAN: Which, sir?

HUNTER (DIST.) What do you mean, which?

CALLAN: Which question would you like me to answer, sir?/

171. 4 B
A/B
BOOM C2

HUNTER: Callan, I've been sitting here twelve hours waiting for one of you to ring. I want this business cleared up. There are more important things to get on with.

CALLAN (DIST.) Oh, really sir? I thought this was important.

(172 on 3J)

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(171 on 4B) BOOM C2

HUNTER: Well of course it is, man. If friend Watt's name is on that list, and

172. 3 J A/B it looks as if it must be.../ BOOM B4

CALLAN: Oh, it's there all right.

HUNTER (DIST.) How do you know that?

CALLAN: He's just been

173. 4 B A/B trying to bribe me./ BOOM C2

HUNTER: Bribe you! Good God, he must be out of his mind. On the other hand, he does stand to

174. 3 J A/B lose thirteen million./ BOOM B4

CALLAN: Poor feller!

HUNTER (DIST.) What?

175. 4 B A/B CALLAN: I said, 'bad luck', sir./ BOOM C2

HUNTER: Yes. Well. I want you back here. Fast.

CALLAN (DIST.) With or without the safe?

(176 on 3J)

Copyright Protected

(175 on 4B) BOOM C2

HUNTER: Of course with the safe. And for God's sake don't go

176. 3 J near that man Watt again./
A/B

BOOM B4

CALLAN: He sends his love

- - - - - - - - - - - - - - - - TAPE RUN -

REPOS. CAM. 2 to F. WATT'S STUDY
4 to C. WATT'S STUDY
3 to D. HOTEL HALL

BOOM A to 2 WATT'S STUDY
B SWING TO 2 WATT'S STUDY

(CAM. 2 WORKS IN CAM. L's LOOP IN THIS SCENE)

177. 1 B BMS.A2/B2
C.S. EVA

INT. WATT'S STUDY. NIGHT

EVA: At least you've always

178. 4 C behaved intelligently, before./
C.S. WATT

WATT: Men like Callan need money, Eva. And even if theydon't,

179. 1 B they think they do./
A/B

EVA: You're a fool. Callan's not a scrap merchant. You know damn well he's not. He's Security.

180. 4 C Must be./
DEEP 2/S. WATT/EVA
FAV. WATT

T/IN AS EVA MOVES TO WATT

WATT: That doesn't make him incorruptible.

FAV. WATT IN CLOSER 2/S.

(181 on 1B)

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(On 180 on 4C) BMS.A2/B2

WATT (contd.) I don't think you understand what's happening, do you?

EVA: Of course I understand.

WATT: Can't you see all this running away through my fingers, like sand.

EVA: No I can't.

All I see is some squirming little rat in a stupid trap.

WATT: Do you begin to know what

181. 1 B — I'll lose if they drag this list up?/
C.S. EVA

EVA: Yes I do.
You'll lose nothing, father.
Nothing.

WATT: Nothing.
Thirty years ago....

EVA: I don't want to know....

WATT: A great career, Eva.
a great political career.

EVA: For God's sake, father,

182. 4 C — let it alone./
HIGH 2/S. WATT/EVA
FAV. WATT
EVA FACES L. FRAME

(183 on 1B)

Copyright Protected

(On 182 on 4C) BMS. A2/B2

WATT: I was almost there. Almost at the top. You don't know what it's like, that feeling of power. Controlling a people. A nation.

EVA: You never made it.

WATT: No.

EVA: I don't want to know about your politics, father. They're not important.

WATT: To me, Eva. They're important to me. I was a politician.

EVA: As you have spent twenty-five years telling me.

WATT: You make one mistake in your

183. 1 B C.S. EVA life, just one.../

EVA: You're giving up, aren't you?

WATT: If I'd had the chance -

184. 4 C C.S. WATT EVA: Aren't you?/

WATT: No. I am not. It doesn't matter how old the wound, they'll

185. 1 B C.S. EVA open it up again. They'll tear it apart./

EVA: Only if you show them where

186. 4 C C.S. WATT it is./

(187 on 1B)

Copyright Protected

(On 186 on 4C)

BMS. A2/B2

WATT: They know, Eva. That's why I've got to buy them out. There's no alternative./

187. 1 B
LOW MID 2/S WATT/EVA

EVA: It won't work. You know it won't. All Callan wants is to destroy you.

JIB R. TO POS. E.

EVA X's L. TO DEEP 2/S. EVA/WATT FAV. WATT f.g.

WATT: All Callan wants is to do his job. He doesn't need any motives. Whatever happens to me will happen in spite of him....

AS SHE X's DOWN L. T/IN TO V.C.2/S.

EVA: Unless you buy him off!

WATT: What else can I do?

EVA: It's running away with you, isn't it? Septic. One little rip and the whole thing gives way.

WATT: It's always been there, round some corner. As the years have gone I began to think.....

EVA: You've given up thinking. That's the trouble. You've capitulated. Given in to some stupid, old man's .....

WATT: Be quiet!

(188 on 2F)

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(On 187 on 1B) BMS.A2/B2

BOOM B2
RELEASED

EVA: No. I will not. You've sat and watched that headland day after day, worrying. Waiting for someone to drag up that bloody list. You've wanted to be exposed, haven't you? It goes with your breed. It wouldn't do, would it, not to be a martyr. You actually want someone to nail you up. That's what makes you feel important. What do you think Hitler would have done to you? Given you a crown? Called you bloody sir?

AS SHE GOES OUT R.
HOLD SINGLE WATT

WATT: Get out..

188. 2 F
(IN 1's LOOP)
Get out. /

CLOSE 2/S. WATT/EVA
FAV. EVA

EVA: I am not going to let you martyr yourself. You are going to stand up like the man youthink you are and take whatever they chuck at you. And nothing will happen, father. Nothing. We don't need to lose anything./

189. 4 C
BCU WATT

WATT: You don't care what I go through, do you?/

190. 2 F
BCU EVA

EVA: No, I don't./

191. 4 C
A/B

T/IN TO V BIG CU.
(CAM. 2 FAST TO G. HOTEL HALL)

192. 3 D (AFTER WATT OPENS DRAWER)
(IN 2'S LOOP)
W.S.

INT. HOTEL HALLWAY NIGHT. BOOM B4

(193 on 2G)

(192 on 3D) BOOM B4

CALLAN TURNS OFF LIGHT AND GOES R. TURNS TO DOOR.

T/IN TO CLOSE 2/S. AS LONELY ENTERS DOOR FAV. LONELY

CALLAN: What the hell are you doing here?

LONELY: You'd better come Mr. Callan. Quick. There's someone been shot./

193. 2 G
BCU CALLAN REACTION

SCANNER GRAMS: MYSTERY PROJECT

CAPTION: END OF PART TWO

REPOS. CAM. 1 to B. WATT'S STUDY
CAM. 2 to B. WATT'S STUDY
CAM. 3 to F. WATT'S STUDY
CAM. 4 to E. WATT'S HALL

BOOM A to 2 WATT'S STUDY
B to 2 WATT'S STUDY

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F/UP
SCANNER
CAPTION: PART THREE

GRAMS: MYSTERY PROJECT

FADE TO BLACK

F/UP

194. 1 B — BMS. A2/B2
H/A M.S. OF WATT'S BODY ACROSS DESK

INT. WATT'S STUDY. NIGHT.

JIB DOWN L. TO INCL. EVA R.b.g. AND PHONE L.f.g.

CLIVE'S HAND LIFTS PHONE

CLIVE: I'll call the police, Miss.

EVA: No.

195. 3 F — I said "No" Clive./
C.S. CLIVE'S REACTION

We've got to get that safe, first.

196. 1 B / It must be in the village somewhere.
2/S. A/B FAV. EVA

Callan doesn't go till the morning./

197. 3 F
A/B

Come on. Don't pretend you don't know what it's all about. The list!

CLIVE: Miss?/

198. 1 B
C.S. EVA

EVA: Listen, you're in this up to your little Nazi neck. So don't

199. 3 F
A/B

think you can creep out of it./

(200 on 1B)

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(On 199 on 3F) BMS. A2/B2

CLIVE: But you'll have to tell someone, Miss - sooner or later./

200. 1 B
A/B

201. 3 F
CLIVE A/B

EVA: Later./
I was out. You didn't hear a thing. No one needs to find him until the morning.

202. 1 B
2/S. CLIVE/EVA
FAV. EVA
PAN HER R. TO DRINKS

CLIVE: Yes, but.../

EVA: Get me a drink.

CLIVE: Drink.... Miss?

EVA: At a time like this!

CLIVE: I think you're wrong, Miss. You should tell the police. Now!

203. 3 F
C.S. CLIVE

EVA: When I am ready./
I want you to go down to the harbour. Find out if the safe's there. If not, go to the pub.

CLIVE: Miss, don't be ridiculous.

204. 1 B
C.S. EVA

How ....?/

EVA: Do as I tell you./

205. 3 F
2/S CLIVE/EVA
FAV. CLIVE

(206 on 1B)

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(On 205 on 3F) BMS. A2/B2

CLIVE: No, Miss Eva, I will not. Your father....

EVA: Was a fool.

CLIVE: A good man....

EVA: He was an old man. And he was finished.

CLIVE: He still had a lot of

206. 1 B — dignity.../
C.S. EVA

EVA: Dignity!

207. 2 B — Where? He hasn't had dignity for years./ He was frightened.
M.S. WATT'S BODY.
T/IN SLOWLY TO C.S.
Frightened that a thousand puny little investors would take their money out of his pockets.

208. 1 B — Call that dignity?/
C.S. EVA
It wouldn'thave been so bad if he'd done it for the cause, or something. If it had been some grand

(CAM.2 to F. INT.WATT'S STUDY)

209. 3 F — political gesture./
C.S. CLIVE

CLIVE: He hasn't deprived you, Miss, all these years. If I may say

210. 1 B — so./
C.S. EVA

EVA: And he's not going to now. Not now, Clive. That's why you're going to help me. Because you won't want to mess up your neat little life, either. Will you?/

211. 3 F
A/B

(212 on 4E)

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(On 211 on 3F)

BMS. A2/B2

(CAM. 1 to A. EXT. WATT'S STUDY)

DOOR BELL RINGS

CLIVE MOVES TO HER
LET CLIVE GO OUT R.

EVA: Wait!

DOOR BELL

PAN EVA L. TO TABLE.
HOLD 2/S. CORPSE/EVA

CLIVE: The light's on, Miss.
I must.

212. 4 E (ON CUE)
C.S. CLIVE REACTION.
HE GOES OUT R.

WATT'S HALLWAY

(CAM. 3 TO C. INT. WATT'S STUDY)

213. 1 A (AS HE GOES OUT)
W.S. FRAMING WINDOWS
EVA MOVES UP TO L.f.g.
CALLAN ENTERS b.g. IN DEEP 2/S.

BMS. AS INT. STUDY

EXT. WATT'S STUDY.

CALLAN: What happened?

EVA: My father, Mr. Callan, has shot himself. If that's anything to do with you.

(CAM.4 TO C. INT.WATT'S STUDY)

CALLAN: Have you called the Police?

EVA: Of course. Unfortunately, the nearest are ten miles away. It takes them some time to get here.

214. 3 C
(TAKES OVER FROM 2B)
C.S. EVA

CALLAN: Touched anything?/

INT. WATT'S STUDY

215. 2 F
C.S. CALLAN

EVA: You're being very.../

(CAM. 1 to B. INT. WATT'S STUDY)

(216 on 3C)

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(On 215 on 2F) BMS. A2/B2

HE STRAIGHTENS
PAN HIM UP

CALLAN: Aggressive, Miss? Yes, I get like that, sometimes. Have you touched anything?/

216. 3 C
C.S. EVA

EVA: No. I have not./

217. 2 F
C.S. CALLAN

CALLAN: Any note? Any reason?

EVA: Has it really got anything to do with you? I appreciate your help, Mr. Callan. But I think youshould leave this to me. It is my problem.

CALLAN: Yes, it certainly is./

218. 4 C
BCU EVA

EVA: Who do you think you are?/

219. 2 F
BCU CALLAN

CALLAN: Let's just say I'm trying to help./

220. 4 C
A/B

EVA: What are you doing here, anyway? You've no right to come bursting in./

221. 2 F
A/B

CALLAN: I'm trying to help you, Miss./

222. 3 C
2/S. EVA/CALLAN

EVA X's R.
CALLAN STOPS HER

(223 on 4C)

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(On 222 on 3C) BMS. A2/B2

EVA: Yes, well, I'm rather cold. I think I'll change into something warmer.

223. 4 C (AS SHE STOPS)
BCU EVA REACTION

224. 2 F /
BCU CALLAN REACTION

225. 4 C /
BCU EVA REACTION

226. 2 F /
A/B

227. 4 C CALLAN: Go on. /
A/B

EVA: Thank you.

228. 1 B (AS SHE MOVES R.)
WIDE 2/S.
CALLAN/EVA INCL.
BODY F.G.

EVA X's R. AND GOES OUT DOOR.

CALLAN X's F.G. AND GOES TO BODY

229. 3 C (AS HE PUTS HAND ON CORPSE'S NECK)
C.S. CORPSE AND CALLAN'S HAND.

WHIP PAN TO CALLAN'S FACE AND HOLD FOR REACTION

CALLAN INSPECTS BODY

230. 1 B (AS HE MOVES OFF)
A/B

CALLAN TAKES KEYS AND GOES UPSTAGE.

CALLAN TAKES KEYS FROM DRAWERS.

PAN HIM

INSPECTS WALLS.

HOLD CORPSE F.G.

CLIMBS STEPS TO GALLERY

231. 3 C (ON CUE)
M.S. LONELY - HE ENTERS THRU WINDOWS AND X's DOWN INTO CLOSE SHOT.

(232 on 1B)

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(On 231 on 3C) BMS. A2/B2

CALLAN: What the hell do you want?

LONELY: She's gone, Mr. Callan. I thought I'd better tell you.

CALLAN: Gone?

LONELY: And that Clive feller. He crep out a bit back.

232. 1 B (AS LONELY MOVES R.)
DEEP 2/S. LONELY/CALLAN
FAV. CALLAN
T/IN FAST WITH
LONELY TO CLOSER 2/S.
FAV. CALLAN AND
BRING HIM DOWN STAIRS

LONELY: She just went, in her motor. Pushing it was, till it got on the hill. Then she jumped in.

CALLAN: Bloody fool.

LONELY: Sorry, Mr. Callan.

CALLAN: Not you - me, Mate. Me! I shouldhave watched her instead of messing about in here.

LONELY: What you on about?

CALLAN: Nothing to do with you, mate. Get back to London.

CALLAN GOES OUT DOOR R.

Before you go, mate, give the coppers a ring. I don't think she's called them at all.

(233 on 3C)

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(On 232 on 1B) BMS. A2/B2

LONELY: Coppers?

P/B. TO DESK
WITH LONELY

CALLAN: See you in London.

LONELY: But, Mr. Callan,..

233. 3 C (AS HE SEES CORPSE)
C.S. CORPSE

234. 1 B (ON CUE)
LONELY A/B
HE PICKS UP PHONE
T/IN. TO BCU

T/CINE S.O.F.
16 mm DOUBLE HEAD

SEQUENCE "H"

DURATION: 4'55"

EXT. HARBOUR MORNING.

MERES: She drove up, took a look. And went.

CALLAN: And she didn't see you?

MERES: Quite sure, old boy. Wasting her time, anyway. West isn't bringing the safe in until our transport has arrived.

CALLAN: That it?

WEST: I see it got here, then.

MERES: Bright and early.

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(On T/CINE) S.O.F.

WEST: Must have some influence somewhere, you chaps. Never get this kind of service when I want transport.

(CAM. 2 to H. HUNTER'S OFFICE)

(CAM. 3 to B. HUNTER'S OFFICE)

CALLAN: What's it like?

(CAM. 4 to B. HUNTER'S OFFICE)

WEST: Hell of a mess. You'll have to blow it.

CALLAN: Thanks, Captain.

WEST: You off right away?

MERES: Long drive, old son.

THEY DRIVE AWAY IN JEEP. TURN CORNER OF THE ROAD AND A HORSE-BOX IS COMPLETELY BLOCKING THE ROAD. THEY BRAKE AND THERE IS A BURST OF GUNFIRE FROM BEHIND. MERES IS SHOT - CALLAN AND MERES ROLL OUT OF THE JEEP. CALLAN MOVES AROUND, UNDER BRIDGE. HE CLIMBS UP BANK AND ONTO BRIDGE. EVA TAKES AIM TO SHOOT HIM - BUT CALLAN FIRES AT HER FIRST, AND SHE ROLLS DOWN THE BANK - DEAD.

CALLAN - LOOKING AT HER BODY .....

CALLAN: Stupid..... Bloody stupid!

CALLAN'S POV OF COUNTRYSIDE.

(End of T/cine)

(235 on 3B)

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235. 3 B — BMS. B5/C3
BCU HUNTER

INT. HUNTER'S OFFICE DAY.

CALLAN: I told you in the first place it wasn't a job for us.

HUNTER: We were given

236. 2 H
M.S. CALLAN
PAN HIM L. TO 2/S. WITH HUNTER AND R. AGAIN TO SINGLE
it./

CALLAN: It's alwaysthe same. Time after time we get mixed up with bloody amateurs. What the hell are the police for?

HUNTER: You know as well as I do that even we have to do as we're told, sometimes.

CALLAN: I'm sick of it.

HUNTER: You don't have to shout, David.

CALLAN: I am not shouting.

237. 3 B
BCU HUNTER REACTION
Sir!/

238. 4 B /
BCU CALLAN
PAN HIM
If you're up against real opposition it's one thing. You expect it. But I don't want to know about a

239. 3 B
A/B
twenty-five year old girl./

HUNTER: You're old enough to

240. 4 B
A/B
look after yourself./

CALLAN: So was Meres. What

241. 3 B
A/B
happened to him? He got shot./

(242 on 4B)

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(On 241 on 3B) BMS. B5/C3

HUNTER: He'll be back in a week.

242. 4 B — It's only a flesh wound./
C.S. CALLAN
PAN HIM

CALLAN: This time. Look I'm telling you...

HUNTER: You're just telling me you've had to shoot a silly, misguided girl. And you didn't like it.

CALLAN: That's the understatement

243. 3 B — of the year. I didn't like it./
A/B

HUNTER: I hate it as much as

244. 2 H — you do. Believe me./
A/B

CALLAN: You didn't have to do

245. 3 B — it, did you?/
A/B

HUNTER: I do have to answer for

246. 2 H — it./
A/B

CALLAN: What's it for? Who cares about a stupid bloody list that's

247. 3 B — donkey's years old anyway?/
V.B.C.U. HUNTER

HUNTER: No one, I'm afraid.

248. 2 H — The safe was empty./
V.B.C.U. CALLAN REACTION

249. 3 B /
A/B REACTION

250. 2 H /
A/B REACTION

251 3 B /
A/B REACTION

Still, you caught the

252. 4 B — sun./
2/S. HUNTER/CALLAN
FAV. CALLAN.

(253 on 3B)

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(On 252 on 4B) BMS. B5/C3

CALLAN X'S TO HIM

CALLAN: My hotel bill and expenses - £18. 7. 6./

253. 3 B
C.S. HUNTER REACTION

254. 2 H
C.S. CALLAN

PAN HIM

Cheap enough for a couple of lives, isn't it?/

255. 3 B
A/B REACTION

256. 4 B
DEEP 2/S. HUNTER/CALLAN

O/S HUNTER.

CALLAN GOES OUT b.g. AND CLOSES DOOR.

257. 1 X
CAP: BRICK WALL

(COMING TO SCANNER)

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SUPER SCANNER
CAPTIONS:

GRAMS: GIRL IN THE DARK

1.	Callan EDWARD WOODWARD	*
2.	Hunter DEREK BOND	*
3.	Meres ANTHONY VALENTINE	*
	Lonely RUSSELL HUNTER	*
4.	Eva JACQUELINE PEARCE	*
	Watt BERNARD ARCHARD	*
5.	Clive MICHAEL FORREST	*
	Captain West MICHAEL BEINT	*
	Barman MARK MOSS	*
6.	Series Created by JAMES MITCHELL	*
7.	Associate Producer JOHN KERSHAW	*
8.	Designed by ROGER ALLAN	*
9.	Producer ROGER ALLAN	*
10.	Directed by BILL BAIN	*
		*

FADE SOUND AND VISION

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